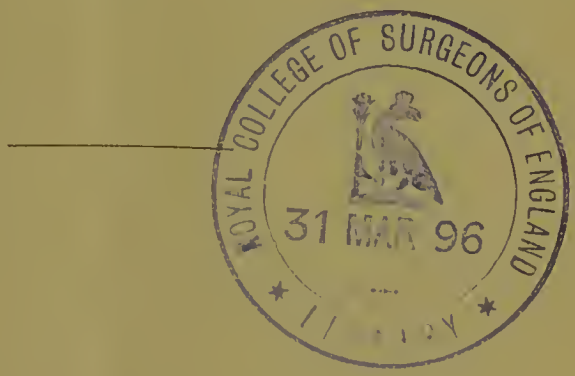
MEDALS OF CENTENARIANS.

BY

F. PARKES WEBER, M.D., F.S.A.

REPRINTED FROM THE "NUMISMATIC CHRONICLE,"
VOL. XV., THIRD SERIES, PAGES 301—315.



LONDON:
1895.



MEDALS OF CENTENARIANS.

Extreme old age being a subject of considerable hygienic interest, I am sorry that there exist no medals, so far as I know, of hygienists themselves or medical men who have attained the age of one hundred, although at least three such are now living.[1] The following short list, however, of medals of centenarians may be of interest to some collectors. Contrary to the older notion derived from the supposed great age of the patriarchs, that the average duration of human life has diminished, it is the opinion of some modern authorities that the average duration of human life is increasing, and that mankind may look forward to a time when the attainment of one hundred years of age will be quite an ordinary event. Be that as it may, centenarians are very rare nowadays, and their medals still rarer. The following list comprises nevertheless some of the best known of them, namely, Sir Moses Montefiore, Professor Chevreul of Paris, and the Englishman Thomas Parr, though the last one is unfortunately but poorly repre-

[1] Mr. William Salmon, of Penlayne Court, Glamorgan; Dr. Boisy, of Havre; a Greek army doctor named Christaki, receiving a Turkish pension, said to be one hundred and ten years old. Another medical man, Mr. John Ogilvy, of Inshewan, Forfarshire, died in 1894, aged one hundred. Dr. R. Baynes, of Rockland, Maine, U.S.A., is in his hundredth year.

sented. The medals of the French poet Fontenelle are likewise included, though he died before completing his hundredth year.[2] The centenarians in the following list are arranged in the chronological order of their births, and the following somewhat legendary person must therefore take precedence.

Apollonius Tyaneus, the Pythagorean philosopher, is said to have been a centenarian. The story of his life, as given by Philostratus the Athenian, is fabulous, and his reputation depends chiefly on the miracles which he was reputed to have performed, and on a parallel which some authors have drawn between him and Jesus Christ. He is said to have been born at Tyana, in Cappadocia, about the year 4 B.C., and to have died at Ephesus about 97 A.D. The following Roman "contorniate medallion" bears his portrait.

Obv.—APOLLONIVS TFANEVS (*sic*). His bust clothed in paludamentum, with bearded laureate head to right.

Rev.—FLIANE. A victor in the chariot race, holding a whip and palm-branch, and standing in a quadriga facing; the four horses of the quadriga have their heads adorned with palm-branches. In the exergue, NICA.

[2] Of all persons commemorated by medals the great painter Titian (1477-1576) in length of life probably ranks next to those whose medals are here described. He died of the plague at Venice on the 27th August, 1576, in his ninety-ninth or one hundredth year. In addition to various later medals there exist two *cinque-cento* Italian medals bearing Titian's portrait, one by Leoni Leoni (Armand, *Les Médailleurs Italiens*, vol. i., p. 166, No. 21), and the other by Pastorino (Armand, *op. cit.*, vol. i., p. 208, No. 122). A specimen of the latter is in the British Museum.

Diam.: 1·6 inches; bronze contorniate medallion, figured by J. Sabatier, *Description générale des Médaillons Contorniates*, Paris, 1860, Pl. VI., No. 1.

The so-called "contorniate medallions" are of poor execution, and probably made in the fourth and fifth centuries A.D. in the Western Empire. They are mostly cast and derive their name from the sunken border line which they often have inside a projecting rim, always forming an exact circle. The portrait of Apollonius of Tyana on one of these contorniate medallions is of some interest in considering their probable purpose. Pinkerton suggested that they were entrance tickets for the circus; Fr. Lenormant thought that some at least of them were made to be sold at the entrance of the circus, as having some magical power to bring good luck on the jockey or charioteer backed by the purchaser. More recently M. W. Froehner has endeavoured to show that they were used as draughtsmen; in which case they would be analogous to the stamped medal-like wooden draughtsmen so much used in Germany in the seventeenth century. The existence of the above-described piece with the portrait of the miracle-working sage on the one side, and the victorious charioteer on the other, can be used in support of F. Lenormant's theory; it can, however, likewise be reconciled with M. Froehner's view.

Thomas Parr, a Shropshire peasant, is said to have attained the fabulous age of 152. In 1635 he was brought to London by Lord Arundel and presented to King Charles I., but died the same year in Arundel House, Strand, and was buried in "Poets' Corner," Westminster Abbey. A *post-mortem* examination

was made by the celebrated Dr. William Harvey, and in the account taken from Harvey's notes (*Philosophical Transactions*, vol. iii. p. 888) it is stated that Parr "was able even to the 130th year of his age to do any husbandman's work, even threshing of corn." The story of Old Parr became widely known, owing in great part to the poetical version of his life by John Taylor, the "water poet," entitled *The Old, Old, Very Old Man: or, The Age and long Life of Thomas Par* [sic], *the Son of John Parr of Winnington.* (London, Printed for Henry Gosson, 1635.) The evidence as to Parr's exact age is certainly not very good, but it may probably be safely allowed that he was over a hundred. His portrait, engraved by C. van Dalen, appears on a contemporary broadside, entitled *The Wonder of this Age* (London, Printed for Benjamin Fisher, 1635), published whilst Parr was living in Arundel House; there are reprints and numerous copies of this engraving. A painting in the school of Honthorst, said to be a portrait of Parr, is in the Ashmolean Museum at Oxford. (See Art. by T. Seccombe in *Dict. of Nat. Biog.*) A painting by Rubens was believed, probably on insufficient grounds, to represent "Old Parr," and engravings after it have been published as portraits of him. There are likewise various engravings copied from a portrait by John Payne, a contemporary engraver, and of this portrait the mezzotint by George White is a variety. Parr is not so well represented by medals as by engravings, and of the three following pieces the first is posthumous, the second is a seventeenth-century farthing token possibly not meant to represent Parr, and the third, as will be shown, certainly does not represent him at all.



1. *Obv.*—Bust facing, with head slightly inclined to left. The likeness is similar to that on the mezzotint by White; he is not bald, has beard and moustache, and wears a small ruff and doublet. On a scroll above is the legend, OLD THO PARR; on a similar scroll below, AGED 152 R.P. (= Requiescat in Pace).

No reverse. Diam.: 1·2 inches; struck; Æ (M.B.), Lead (M.B.). *Med. Illust. of British History*, by Messrs. Hawkins, Franks, and Grueber, 1885, vol. i., p. 277, No. 79.

The execution of this piece is very poor. One of the British Museum specimens is struck on a much-worn English copper halfpenny; a specimen in copper, recently in the possession of the Royal United Service Institution, is struck on a worn halfpenny, dated 169.; the last figure of the date cannot be made out. The piece was therefore issued long after Old Parr's death and may have been used as a cheque or ticket at some inn, possibly at the "Old Man Inn," formerly standing in Market Place, Westminster, of which the following seventeenth-century farthing token exists:—



2. *Obv.*—AT · THE · OLD · MAN · IN. A head supposed to be that of "Old Parr" in profile to left. It must be owned that the portrait need not represent Parr, and Mr. B. V. Head, of the British Museum, points out that it rather suggests a likeness of King Charles I.

Rev.—MARKET · PLA · WESTMIN. In the centre are the initials of the issuer of the token and his wife, W . I . F.

Diam.: 0·6 inches; struck; Æ (M.B.). W. Boyne's *Trade Tokens issued in the Seventeenth Century*, 2nd edition, 1889, vol. i., p. 723, No. 2532.



3. *Obv.*—Clothed bust to left. On the truncation are the letters A. S. Inscription engraved in incuse letters around the head:—THO = PARR = ÆT = 152.

Rev.—Plain.

Diam.: 1·4 inches; chased; Æ (Historical Museum of Orleans).

I owe the description of this piece to the kindness of the Director of the Historical Museum at Orleans. I have myself a copperplate engraving of the identical specimen at Orleans or of a similar piece, and Mr. Grueber pointed out that the portrait is that of Sir Albert Joachim, Ambassador of the United Provinces at London in the reign of Charles I. The British Museum collection con-

tains a specimen in silver of the portrait-medal of Sir Albert Joachim, made in 1646 by the admirable English medallist, Abraham Simon. (*Med. Illust.*, vol. i. p. 324, No. 162. See also engraving in George Vertue's *Medals, Coins, Great Seals, &c. of T. Simon*, 1753, XXII, Fig. G.). The diameter of the Joachim medal is 1·45 inches and the inscription is on the reverse only; a comparison of this medal with my engraving leaves no room for doubt that the specimen in the Orleans Museum is not a Medal of Parr at all, but a cast of the obverse of Simon's medal of Joachim, which has been slightly altered by chasing and on which Parr's name and age have been engraved around the head.

Bernard le Bovier de Fontenelle, the French poet and philosopher, was born 11th Feb., 1657, and died 9th Jan., 1757. He was a nephew of the celebrated Corneille, and from 1691 was a member of the French Academy; he was likewise a Fellow of the Royal Society of London. Although he just missed completing his hundredth year, his medals may be fitly described with those of centenarians.

1. *Obv.*—BERRD FONTENE^{LLE} DOIEN · DES 3. ACADE^{MIES}· Draped bust to right.

 Rev.—DES GRACES APOLLON MINERVE L'ONT FORMÉ. Group of Minerva, Apollo, and the three Graces. In the exergue is the date, MDCCXXX.

 Diam.: 2·15 inches; cast; Æ.

This is one of the medals of Titon du Tillet's *Parnasse François* series. See *Le Parnasse François* by Titon du Tillet, Paris, 1732, folio, Pl. X.

2. *Obv.*—P. CORNEILLE . FONTENELLE . N . POUSSIN. Busts jugate to right of Corneille, Fontenelle, and Nicolas Poussin. Signed below, DEPAULIS . F.

Rev.—TRIA LIMINA PANDIT. A classical façade with four columns and three entrances. In exergue, SCIENT . LITT . ET ART . ACAD . REGIA ROTHOM . 1744.

Diam.: 1·3 inches; struck; Æ (F.P.W.).

This is a jeton or medalet of the Royal Academy of the Sciences, Letters and Arts at Rouen, where both Corneille and Fontenelle were born. The painter Nicolas Poussin was likewise born in Normandy, though not at Rouen.

3. *Obv.*—B. LE BOUYER DE FONTENELLE. Draped bust to right. Signed on the truncation DONADIO F.

Rev.—Inscription:—NÉ A ROUEN EN M·DC·LVII. MORT EN M·DCC·LVII. In smaller letters:—GALERIE METALLIQUE DES GRANDS HOMMES FRANÇAIS . 1819.

Diam.: 1·6 inches; struck; Æ (F.P.W.)

4. *Obv.*—B. LE BOUVIER DE FONTENELLE. Clothed bust to right, the face and hair being exactly similar to that on medal No. 3. Signed below DONADIO.

Rev.—Inscription:—NATUS ROTHOMAGI IN GALLIA AN . M.DC.LVII . OBIT AN . M.DCC.LVII. In smaller letters:—SERIES NUMISMATICA UNIVERSALIS VIRORUM ILLUSTRIUM. M.DCCC.XXI. DURAND EDIDIT.

Diam.: 1·6 inches; struck; Æ (F.P.W.). The word MONACHII is sometimes stamped on the edge, signifying, probably, when it occurs, that the medal was issued at Munich instead of at Paris.

Pietertje Breedveld, a Dutch lady, was born on the 25th November, 1678, and on 1st September, 1697, married Jan Puts, who died on the 29th August, 1724. She lived to be over one hundred years old, and died on 20th February, 1779. On her hundredth birthday she had twelve grand-children and seven great-grand-children living, and was said never to have been ill or to have been bled. To the end of her days she retained possession of her mental faculties. For reference to the following medal, struck on the occasion of her hundredth birthday, by Gysbert van Moelingen, a Dutch medallist and engraver, I am indebted to Dr. J. Brettauer, of Trieste.

Obv.—LAAT MIJ NU GAAN IN VREDE NAAR UW WOORD (Luke ii. 29). An old woman with a forget-me-not embroidered on her dress stands facing, and with her left hand holds a wedding-ring over an altar, on which the number 100 is engraved, signifying the number of years she has lived; at the base of the altar lies a broken wedding-ring. In her right hand she holds a Bible, and at her feet are a globe and flowers. In the background, to the right, is a distant hill crowned with a radiated city, marked SALEM.

Rev.—TEN HONDERDSTEN VERJAARDAG VAN PIETERT . JE BREEDVELD WED (uve) JAN PUTS. (In the centre, in ten lines:—) MIJN KROOST | ROEMT GIJ HET AL-BELEID | DAT MIJ EEN EEUW IN 'T LICHT | WOU SPAAREN | ZOEK EEU-WIC HEIL IN JONGE | JAAREN | EEN EEUW IS NIETS BIJ DE | EEUWIG HEID | DEN 25 NOVB: | 1778. | Signed, GEYS · B · V · M · F · (= Geys Bertus Van Moelingen fecit).

Diam. 1·9 inches; struck. *Beschrijving van Nederlandsche Historie-Penningen ten Vervolge op het Werk van Mr. Gerard Van Loon.* Pl. XLIX, No. 536.

Cornelia Bierens, Dutch centenarian, 1790.

Obv.—IK HEB EEN EEUW VOLBRACHT, EN WAGT DE ZALIGHEID. Her bust with a hood on her head to right. Signed I.G.H.F.

Rev.—A bracket bearing the date MDCCXC and ornamented with flowers, antique lamp, and a winged hour-glass; above it, between branches of palm and olive, is a radiated serpent with its tail in its mouth, forming the emblem of eternity and enclosing the letter C; on a curtain hanging from the bracket, the inscription:—"CORNELIA BIERENS Gebooren 29 Dec. MDCXC. Dogter van ANTHONY BIERENS en KUNIRA VAN HOOGMAADE."

Diam.: 1·75 inches; struck; Æ (F.P.W.). By the medallist, Johann Georg Holtzhey. Described in the above quoted Supplement to Van Loon's work, Part X., p. 409, Pl. LXXVI., No. 795.

Jan Christian Hamelman, Dutch centenarian, 1838.

Obv.—JAN CHRISTIAN HAMELMAN . GEBOREN 29 SEPTEMB . 1738 . OUD 100 JAREN. His clothed bust with head to left, wearing a cap ornamented by a tassel. Signed V D K · F ·

Rev.—Within open oak wreath:—

Ik heb een EEUW gezond geleeft,
Dank GOD die mij dit voorregt geeft,
'k Ben thans vertrouwend voorbereid,
Voor 't leven ginds in d' eeuwigheid!
Amsterdam den 29 september 1838.

Diam.: 1·7 inches; struck; Æ (F.P.W.). By the medallist, David Van der Kellen, the younger, of Utrecht. Figured by Jacob Dirks, *Atlas Ned. Penningen*, Pl. LXVI., No. 537.

Sir Moses Montefiore, Bart., F.R.S., the celebrated Jewish philanthropist, was born on 24th October, 1784, in the city of Leghorn, Italy, while his parents

were there on a visit. His family had originally been resident in Italy and his grandparents emigrated from Leghorn and settled in London in 1758. In 1812 he married Judith, daughter of Mr. L. B. Cohen, a sister-in-law of Nathan Maier Rothschild. In 1837 on his return from Syria, where he and his wife by their munificence had rendered assistance to the plague-stricken people, he was elected Sheriff of London and was knighted by the Queen. In 1842 he opened a dispensary in Jerusalem, one of his many charitable acts towards that city. In 1846, on his return from Russia, the Queen made him a baronet. During his long life Sir Moses Montefiore undertook numerous travels and spared no pains or expense to benefit the condition of Jews throughout the world. He died at East Cliff Lodge, near Ramsgate, 28th July, 1885, in his one hundred and first year. [*Vide* Lucien Wolf, *Sir Moses Montefiore*, London, 1884; the obituary notice in *The Times*, &c.] For the translation of the Hebrew inscriptions on the medals I am much indebted to the Rev. Dr. H. Adler.

1. *Obv.*—Hebrew inscription from Psalm cxxii., verse 8, signifying:—"For my brethren and companions' sakes, I will now say, Peace be within thee"; also the words, "The Pride of Israel," and the date (*anno mundi*) 5601. In the centre the Arms of Sir Moses and Lady Montefiore. Signed GEBR. NATHAN HAMBURG.

Rev.—GEWIDMET VON IHREN GLAUBENSGENOSSEN IN HAMBURG. In centre:—SIR MOSES MONTEFIORE UND LADY MONTEFIORE NACH IHRER RÜCKKUNFT AUS AEGYPTEN IM JAHRE 1841.

Diam.: 1·7 inches; struck; gold, silver, copper.

This medal is described and figured by O. C. Gaedechens in *Hamburgische Münzen und Medaillen*, Hamburg, 1850, vol. i., p. 258. It was made by the Brothers Nathan, a Jewish firm of medallists at Hamburg, and a specimen was presented by the Jews of Hamburg to Sir Moses and Lady Montefiore on their return from Egypt and the East in 1841. The following three medals commemorate the centennial celebration of the birthday of Sir Moses Montefiore.

2. *Obv.*—Hebrew inscription signifying: "Blessed is everyone that feareth the Lord, that walketh in His ways. [Psalm cxxviii. verse 1] 5645 [*anno mundi*]." Clothed bust, with bare head in nearly complete profile to right. Signed on the truncation, A. D . LOEWENSTARK & SONS . LONDON.

Rev.—HOLY LAND. EGYPT, DAMASCUS, CONSTANTINOPLE, RUSSIA, POLAND, ROME, MOROCCO, ROUMANIA. In the centre:—A UNIVERSAL TRIBUTE OF RESPECT & ESTEEM TO SIR MOSES MONTEFIORE BART. PHILANTHROPIST FROM HIS ADMIRERS & FRIENDS . CENTENARY 27TH OCTOBER 1884.

Diam.: 1·6 inches; struck; issued in various metals by Messrs. A. D. Loewenstark & Sons, a Jewish firm in London.

The apparent discrepancy in the date of the centenary on this medal arises from the fact that the birthday was on the Jewish 8th Heshvan, which in 1884 corresponded to the 27th October, whereas on the year of his birth it corresponded to an earlier day of October.

3. *Obv.*—Hebrew inscription signifying: "My servant Moses is faithful in all mine house." [Numbers xii. 7]. Clothed bust of Sir Moses to left.

Rev.—Inscription in seven lines:—A MOSE MONTEFIORE SINTESI PERFETTA DEL GIUDAISMO NEL SVO CENTENARIO VIII KESVAN 5645 (*i.e.* the 8th day of the month Kesvan, Heshvan, or Cheshvan, *anno mundi* 5645).

Diam.: 1·7 inches; struck; Æ (Dr. J. Brettauer).

This medal, which is not signed by the medallist, was struck at Turin, according to Dr. Brettauer, or at Corfu according to the *Catalogue of the Anglo-Jewish Historical Exhibition* in London, 1887.

4. *Obv.*—In the centre, clothed bust of Sir Moses Montefiore to left, wearing cap. Hebrew inscription signifying: "Moses Montefiore. VIII [day of the month Heshvan] 5645 [*anno mundi*]."

Obv.—In the centre an ornamental device of the Hebrew letters of the word Jerusalem. Hebrew inscription signifying: "If I forget thee, O Jerusalem, let my right hand forget her cunning. [Psalm cxxxvii., 5] Chesvan [*i.e.* the month, as on the medal, No. 3] 5645 [*anno mundi*]."

Diam.: 1·4 inches, in form of a star of six points.

A silver specimen is in the collection of Dr. J. Brettauer, of Trieste, to whom I am indebted for the description of the preceding medal also.

Michel Eugène Chevreul, the celebrated French chemist, was born at Angers, 31st August, 1786, and died at Paris, 9th April, 1889. He was Professor of Applied Chemistry at Paris, *Membre de l'Académie des Sciences*, and a Fellow of the Royal Society of London. As late as 1885 he published a scientific memoir, and in the next year his hundredth birthday was publicly celebrated at Paris. The following medal by the well-known French medallist, O. Roty, was

struck for the occasion; on it Prof. Chevreul is styled "doyen des étudiants," in graceful allusion to his scientific work of the preceding year.

1. *Obv.*—MICHEL EVGENE CHEVREVL MEMBRE DE L'ACADEMIE DES SCIENCES. Clothed bust to right. Signed "O. Roty."

 Rev.—LA JEVNESSE FRANÇAISE AV DOYEN DES ETVDIANTS (and in inner circle) 31 AOVT 1786. 31 AOVT 1886. Prof. Chevreul is seated in an arm-chair to left, holding pen in hand and with writing paper on his knee; below are books and a manuscript; before him a young female figure in classical drapery, with book under arm, stands to r., offering him a wreath; behind is a table with chemical instruments on it. Signed, in the right of the exergue, "O. Roty."

 Diam.: 2·75 inches; struck; Æ (F.P.W.). In the South Kensington Museum is exhibited a larger cast medal (diam., 3·9 inches) similar to the struck medal except in the artist's signature. In the cast medal this appears on the reverse only, and in the left, instead of the right, of the exergue.

Of the previous year I have a large bronze portrait medallion by D. Ringel d'Illzach, an Alsatian sculptor and medallist, living at Paris.

2. *Obv.*—Head of Chevreul to left with clothed neck. On a raised band below, MICHEL · EVGENE . CHEVREVL. Below this is the date of his birth, ANGERS · XXXI · AOVT · MDCCLXXXVI. On the upper part of the medallion are the titles of some of his works:—CONTRASTES · SIMVLTANES · DES · COVLEVRS ·, CERCLES CHROMATIQVES . &c. Signed in front of the neck, RINGEL D'ILLZACH MDCCCLXXXV.

 No reverse. Diam.: 7 inches; cast; Æ (F.P.W.).

This medallion forms one of a series of portrait medallions, by the same artist, of well-known modern Frenchmen. They were published by J. Rouam at the "Librairie de l'Art," Paris.

The following two medals represent Professor Chevreul at earlier periods of his life.

3. *Obv.*—M . E . CHEVREVL MEMBRE DE L'ACADÉMIE DES SCIENCES. His head to left. Signed, ALPHÉE DUBOIS.

Rev.—Inscription in seven lines:—OFFERT LE 31 AOÛT 1872 A L'ILLUSTRE DOYEN DES CHIMISTES PAR SES CONFRÈRES PAR SES AMIS ET PAR SES ADMIRATEURS.

Diam.: 2·0 inches; struck; Æ (F.P.W.). By the medallist Alphée Dubois, of Paris.

Of very much earlier date is the following large portrait medallion by the famous French sculptor David d'Angers.

4. *Obv.*—Chevreul's head to left, with his name and the artist's signature, "David 1834."

No reverse. Diam.: 6·5 inches; cast; Æ (F.P.W.).